





Episode # 322

"Last Knight"

written by

Michael Sadowski

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PINK - February 16, 1996 - FULL SCRIPT

BLUE - Feb. 18, 1996 - PAGES: 1,1A,2,2A,3,13,14,14A,16,19

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YELLOW - February 19, 1996 - PAGES: 28,32,40,41,41A,42,
43,44,45,46,46A,47,48

CAST

NICK KNIGHT
TRACY VETTER
NATALIE LAMBERT
LACROIX
CAPT. REESE
DAWKINS
UNIFORM COP
PARAMEDIC #1

*

SETS

INT. BATHROOM
INT. NICK'S LOFT
INT. MORGUE - HALLWAY
INT. PRECINCT
INT. MORGUE
INT. PRECINCT - HALLWAY
INT. PRECINCT - LOCKER ROOM
INT. HOSPITAL ROOM
INT. RAVEN
INT. CADDIE
INT. SHERMAN TANK

EXT. PRECINCT
EXT. HOSPITAL
EXT. NICK'S LOFT
EXT. TORONTO SKYLINE - DAYTIME

"LAST KNIGHT"

Under black...the sound of running water before we

FADE IN:

1 INT. - BATHROOM - NIGHT

1

CLOSE : faucet filling a tub. Steaming water flows. Tub's almost full to the rim. A WOMAN'S HAND reaches into frame and turns the water off.

She dips her fingers lightly into the water, swirls it gently...testing the temperature. And we HEAR UNDER:

LACROIX (pre-lap)
Life is a gift. As sweet as a ripe
peach, as precious as a gilded jewel.

*
*
*

She slowly extracts her hand. INTERCUTTING :

2 INT. - LOFT - NIGHT

2

LACROIX - FROM A LOW ANGLE

Space around him is dark. A few spotlights high overhead create an arena of light.

He's looking down into the camera...slowly circling, almost floating as he talks directly into camera.

LACROIX (cont'd)
I have never understood the logic of
willfully surrendering such a
treasure. What is there to gain? How
dark can this existence be when
compared to an eternal void?
(beat... considers)
Unless, of course, one has faith that
there's something beyond...

*
*
*
*
*
*
*
*

3 BATHROOM

3

CLOSE ON a BOOK. A journal. A woman's hand signing the last page, closing it.

NEW ANGLE. The book is slipped into a manilla envelope. She closes the envelope, puts it in a place where it will be found.

CLOSE ON a bathroom mirror. Fogged over. Steam from the tub curling around it.

(CONTINUED)

3 CONTINUED:

3

Her hand reaches to the mirror now, clears a swath of steamed-over glass with a tentative swipe.

Even in this clear patch of mirror, the image she sees of herself is still fuzzy, out-of-focus.

(CONTINUED)

3 CONTINUED: 2

3

HOLD ON this image for a beat, HEARING LACROIX UNDER:

LACROIX (pre-lap)

What do you see from where you stand?
A bright light at the end of the
tunnel? Is it a ray of hope, a glimmer
of something better? Or will it burn
you like the rising sun?

✧
✧
✧
✧
✧
✧

4 LACROIX

4

As before, he's looming large over camera...talking to
someone O.C. we DO NOT SEE just yet... about something that's
happening... which we also DO NOT REVEAL just now."

He circles slowly until he stops.

LACROIX (cont'd)

Is that sound you're hearing the
trumpeting of St. Peter's angels... or
the screams of Memnoch's tortured
souls?

(beat)

You can't answer that, can you?
Because you'll never know the answer
until the deed is done. Is your faith
really that strong?

✧
✧
✧
✧
✧
✧
✧
✧
✧
✧

5 BATHROOM

5

The waiting tub: steam rising off hot, clear water.

CLOSE AS a woman's foot slips slowly in. Pauses, adjusting to
the temperature. Then, she slides her whole leg into the
water and we see she's wearing jeans.

OVERHEAD POV: she's fully clothed...t-shirt over jeans. She
settles back in the tub. We HEAR:

LACROIX (pre-lap)

I understand the need to move on.

6 LACROIX

6

Stops his slow circling above the cameras. Stares hard into
it for a beat then

LACROIX (cont'd)

It is something we all must do... and
your time has clearly come. I also -
understand that with the beauty of
this life also comes pain and despair.
No one is immune...

✧
✧
✧
✧
✧
✧

(CONTINUED)

7 BATHROOM

7

LACROIX (V.O.)

But consider what you have in your
hand, before you give it up.

*
*
*

NEW ANGLE. Her hand moving slowly beneath the surface of the
water. She lifts it gently. Breaks the surface, turns it over
exposing her wrist...

8 LACROIX

8

CLOSE ON him as

LACROIX (V.O.)

Don't trade a treasure... for an
empty box.*
*

9 BATHROOM - THE WOMAN IN THE TUB

9

Grabs a scalpel or knife resting on the rim of the tub and
slits both her wrists.She drops the scalpel on the floor and lets her wrists drop
in the water. The blood quickly colors the water red.

PAN SLOWLY to the manilla envelope.

ON THE FRONT : Envelope and contents pre-addressed to

"Dr. Natalie Lambert"

Off that image,

FADE OUT

END TEASE

ACT ONE

FADE IN:

10 INT. - BATHROOM - NIGHT

10

CLOSE ON Tracy. Crime scene swirls around her in surreal slow-motion... action gradually gains momentum as we SEE :

She's staring silently down at

HER POV: the submerged suicide. Dark hair billowing around her face. Features indistinct in blood-clouded bath water.

Tracy turns slowly. RACK to

HER POV: out in adjoining hall, NAT. She's wearing a long, black coat; has her arms folded. She seems dazed.

NICK stands beside her. He's holding the envelope that contains the journal. Has a hand on Natalie's shoulder.

Nick looks up at Tracy, moves to her out of Nat's earshot.

TRACY

(re: the victim)

A psychiatrist?

(off Nick's nod)

I'm guessing nobody saw this coming.

Nick looks at Natalie with great sympathy.

NICK

Not even one of her best friends.

(beat, then)

I guess you never really know your friends, do you?

TRACY

(a sad look to Nat)

No... I guess not.

NICK

(beat, then)

Trace, do me a favor and finish. I'm going to take Natalie out of here.

He turns O.S. to Natalie. HIS POV: Nat as we saw her before. Sitting there in shock.

Nick moves off. Tracy watches...

Nick and Nat: Nick helps her to her feet. She falls into a comforting embrace with him. Tracy sees their rapport...

(CONTINUED)

10 CONTINUED:

10

ON Tracy...saddened. Something else, too: left out? Envious?
Reminded of what's missing in her own life?

TRACY

(sotto)

Sure.

HOLD ON Tracy for a beat as we HEAR UNDER:

NATALIE (pre-lap)

(reading)

"Do as I ask, not as I've done. Don't
let yourself become empty."

11 OMITTED

11*

12 INT. - MORGUE - HALLWAY - NIGHT (LATER)

12

Nat on the hall bench. Thumbing carefully through pages of
Dr. Lora Haynes' bequeathed journal. She stops, looks up at
Nick.

NATALIE (cont'd)

First time I've lost someone to
suicide. First time I've had a
suicide note addressed to me.

(beat)

- A night of firsts.

Nick sits next to her. She gestures O.S. to the morgue
proper where Dr. Lora Haynes awaits autopsy.

NATALIE (cont'd)

I'm beginning to think Dr. Lora Haynes
in there was right on the money when
she pegged me for a kindred spirit.

Natalie preps for difficult duty ahead: her friend's
post-mort.

NICK

(patient)

Nat, she took her own life. She must
have had some pretty big problems.

Natalie's wrestling on a pair of latex gloves.

NATALIE

You think so? You know, Nick: I used
to think suicide was sacrilege. But
now I'm... not so sure anymore.

(CONTINUED)

12 CONTINUED:

12

NICK
Please don't talk like that.

As she adjusts equipment, dons scrubs and aprons...

NATALIE (cont'd)
Why not? You've considered it. You've
told me.

OFF Nick, FLASHBACK TO:

From Episode #92-004, "Last Act", Sc. 37

13 INT. - NICK'S LOFT --DAWN

13

NATALIE
Playing it a little close, aren't you?

NICK
Seconds to spare.

NATALIE
So we're feeling a little
self-destructive.

Nick doesn't want to touch that. Crosses to mantle and sits
Erica's doll on ledge. Natalie's more blunt.

NATALIE
Nick, will you talk to me? You've been
living in a shell.

He sighs, turns...

NICK
I lost an old friend the other day.

NATALIE
(beat)
How old?

NICK
Two...almost three hundred years.

NATALIE
Old friend takes on a whole new
meaning with you. I'm sorry...

14 MORGUE - NIGHT (PRESENT)

14

Resume Nick and Natalie...he's trying to console her.

(CONTINUED)

14 CONTINUED:

NICK

Natalie, maybe you shouldn't do the work on this case.

NATALIE

Lora never reached out to me in life for help. I owe her this much...to see that it's all done properly now that she's gone. I can handle it.

(beat)

But you know what I can't handle?

(off Nick)

I think I understand her and that scares me.

OFF Nick,

15 EXT. - PRECINCT - NIGHT (ESTABLISHING)

REESE (pre-lap)

That's a tough one. Never had to handle that one myself...

16 INT. - PRECINCT - NIGHT

Reese scanning Tracy's report. Tracy stands at his desk. Reese closes the file and heads out.

REESE

How's Natalie holding up?

Tracy follows.

TRACY

Not good. You know, I think the suicide note addressed to Natalie was kind of a mean thing to do.

(beat)

Nick's with her.

Reese continues O.S.

ANOTHER ANGLE

Moving with Reese and Tracy. As they PASS

A sullen, bound PRISONER accompanied by UNIFORMS.

DAWKINS...he's being transferred tonight...

(CONTINUED)

16 CONTINUED:

16

TRACY

Anyway: there's no suggestion of foul play, everyone seems satisfied that Lora Haynes was a suicide...

REESE

So?

TRACY

Sooo... if it's okay with you, I'll write it up as such and, maybe, you know, knock off early?

(off Reese)

Not feeling well tonight. Something coming on.

REESE

Flu's going around. Sure. Take off. Head home, get in bed--

O.S. commotion distracts him: struggle of some sort in progress.

REESE

(weary; patience taxed)

What the hell is that?

NEW ANGLE. DAWKINS, the prisoner, is resisting attempts to control him.

DAWKINS

(agitated; noisy ad-lib)

I'm not going. I'm not going back there. You're not taking me back.

Dawkins is big and formidably built. But Reese is a match for him. He gets into it with him.

REESE

(to cop)

What's this man's problem, officer?

The UNIFORM gives his Captain a dry look of frustration. Hands Dawkins' paperwork to Reese.

UNIFORM

Transfer, Captain. We're holding him for a pick-up.

REESE (cont'd)

(reads)

Mr. Dawkins, I want you to wait here quietly with these officers--

*
*-

(CONTINUED)

17 CONTINUED:

17

NICK

You have one... You can't consider it
empty now.

She looks at him for a long moment. A look he can't read.
Then:

NATALIE

Six years ago... April 14th...

NICK

What was that?

NATALIE

The day they brought you in.

And we go to:

18 FLASHBACK

18

From Episode # 92-016, "Only The Lonely", SC. 10

Natalie helps a lab technician, EDDIE transfer a body bag to the exam table.

NATALIE

Who is it and what happened?

EDDIE

They couldn't find any I.D. People who saw him before the explosion said-

NATALIE

-Explosion?

EDDIE

(nods)

He was trying to stop a gang robbery - Someone tossed him a pipe bomb for his trouble. It's it's a real mess... at least there's not much of a face to look at.

She nods her head "Thanks" for the warning. He leaves, this isn't going to be pleasant, and we

CUT TO

From Episode # 92-016, "Only The Lonely", SC. 16A

CONTINUING THE ACTION FROM THE PREVIOUS SCENE. Natalie opens body bag containing Nick. Works the zipper. Rapid TILT UP to Natalie's face. Surprise. A frown.

NATALIE

-This isn't so bad...

ON Nick lying in the bag, dead but barely wounded- a long gash on his forehead-

Natalie studies his face, mesmerized. Then impulsively, hesitantly - she reaches and touches his face.

NATALIE

...Not so bad at all..

CUT TO:

19 ANOTHER FLASHBACK

19

from Episode 92-016, "Only The Lonely", Sc.20B

Nick, lying on the table. In the B.G. Natalie's on the phone, turned away.

(CONTINUED)

19 CONTINUED:

19

NATALIE

(into phone)

There's hardly anything wrong with him. Are you sure you didn't make a mistake?...I mean - this guy barely nicked himself shaving this morning-

CLOSER ON Nick as his eyelids flutter. His mouth moves slightly. A slight gash on his face shrinks as it heals.

ON Natalie, oblivious as, behind her - he SITS UP.

She turns around - sees this and nearly jumps out of her skin. The phone hits the ground. She stands, unmoving, staring at the table.

Nick tries to sit up but is stopped by a stab of pain. He MOANS- his eyes glow and his teeth flash.

Natalie jumps back in horror. Nick's head snaps around and he notices her for the first time. They stare at one another.

NATALIE

(choked whisper)

What- what the hell? You were dead a minute ago. Who are you?

He looks down in confusion at his shredded clothes, then at her.

NATALIE (cont'd)

What are you? -

NICK

You don't need to know.

NATALIE

Yes I do!

Her vehemence surprises him. Beat. He stares at her then slowly turns as his eye catches sight of the refrigerator.

NICK

(darkly)

Something very different from you.

DISSOLVE TO:

20 INT. - MORGUE - NIGHT (THE PRESENT)

20

Resume scene with Nick and Natalie.

*

(CONTINUED)

20 CONTINUED:

20

NATALIE

My life did change that day. At least
I thought it did.

(beat, a simple fact:)

I'm not going to end up like Lora,
Nick.

NICK

No one's asking you to.

She fixes him with a look. Like she's staring down into the
deepest part of his soul.

NATALIE

Then love me. Love me as deeply as I
love you.

On Nick's look we...

FADE OUT

END ACT ONE

ACT TWO

FADE IN:

21 INT. - LOFT - NIGHT

21

LACROIX

As we saw him in the Tease. Talking to the camera or to someone just O.C.

LACROIX

Love. It warps our senses, twists our souls. "Can take us past hope, past cure, past help."

He looks down. Shakes his head sadly as he reacts to something we cannot see. Again, he's not angry; he's resigned, seems saddened almost.

LACROIX (cont'd)

I know about love. Its sorrow, its anguish, its pain. "Heaven finds means to kill your joys with love."

(beat)

And yet we must have it. At any cost.

*

Lacroix gestures to something unseen on the floor.

*

LACROIX (cont'd)

But are you so enamored that you're willing to overlook your love of life? --And you do love it, I've seen the way you smell the sea and look at the stars at night. Can you really give up one mistress for the other? Look into your heart and tell me you're willing to make the choice...

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*

Off Lacroix,

TO BLACK

STAY BLACK for a long beat then we HEAR:

NICK (pre-lap)

(hesitant)

I can't.

22 INT. - MORGUE - NIGHT

22

Resume Nick and Nat.

(CONTINUED)

22 CONTINUED:

22

CLOSE ON Nick. He's looking down at the floor...avoiding.

RACK TO Natalie. In the background. Her eyes on him. He turns to her.

NICK (cont'd)
You know I can't.

NATALIE
(softly)
No. I don't know that. I've been
wrong about things in my life but I'm
not wrong about this...about what I
feel from you.

Close on Nick. This is agonizing for him.

NICK
You're not wrong.

NATALIE
Commit to me, then.

NICK
You know that I love you.

NATALIE
That's not what I'm asking. I'm asking
for an end... a resolution. I'm not
willing to continue like this. We can
be together.

NICK
I can't damn you to becoming what I
am...

NATALIE
Then don't. I'll remain mortal...

NICK
The dangers...

NATALIE
I'm willing to risk. I have faith in
you... and whatever follows.

Nick shaking his head slowly... very sadly back and forth.
REMEMBERING:

23 FLASHBACK

23

From Episode #314, "Dead Of Night", Sc. 37 - Mid-Scene - The
lost 'swordfight scene'...

(CONTINUED)

23 CONTINUED:

23

Lacroix tosses a SWORD to Nick. Gives him a questioning look...inviting him to a sporting duel. They face off and fence as they talk.

(CONTINUED)

23 CONTINUED:

23

NICK

(defiant)

I know others of our kind who have relationships with mortals and take wives. There's no reason why I cannot have what I want.

LACROIX

I suppose you'll tell her the gruesome truth in due course.

NICK

She will accept me. She loves me without condition. In time, I will immortalize her.

LACROIX

You'll bring her across, will you? Imagine it, Nicholas: gone such a short time yet I've missed so much: your whirlwind romance, your nuptials...

With an expert parry and thrust, Lacroix disarms Nick.

Nick's sword clatters to the stone floor. Lacroix presses his sword's tip into Nick's throat...

Close on Lacroix. His eyes narrow and he grows stern.

LACROIX (cont'd)

And your rapid matriculation from apprentice to master.

NICK

(angry)

I am not your slave. I'll live as I please.

Lacroix adds pressure to the sword. Presses it harder against Nick's throat to punctuate his point.

LACROIX

As you wish. Have all you want, only use care not to take too much.

Lacroix gives his sword a deft, little twist. Just enough to CUT NICK...humiliate him. Lacroix exits.

DISSOLVE TO

From Episode #314 Sc. 57

(CONTINUED)

23 CONTINUED: 3

23

Nick feeding from his bride, and feeding and feeding.

DISSOLVE TO

Episode #314 Sc. 58

Later, Nick tries to awaken Alyssa.

NICK

Alyssa. It's time for you to wake.

But she is quite dead. Nick reacts to Lacroix's entrance.

LACROIX

Something wrong, Nicholas? Your love
nest reeks of death.

NICK

Lacroix, please help me.

LACROIX

I cannot, Nicholas. I told you, don't
take too much.

On Nick's look of misery we RESUME

24 INT. - MORGUE - NIGHT (PRESENT)

24

Back with Nick and Natalie.

CLOSE ON Nick. Coming back from his reverie.

NICK

Natalie... It's just too much to ask.

*

A hard moment for them. Neither really knowing what to say
right now. Then...

25 INT. - PRECINCT - HALLWAY

25

DAWKINS the prisoner still being booked. Still has his EYE on
a cop's holstered pistol.

As he's being escorted away,

He whirls and karate kicks one of his handlers. Body-checks
the second cop...

IN SLOW-MOTION: as second cop tumbles, DAWKINS snags the
weapon from the holster, raises it, grabs a female hostage...
a civilian who had been giving a statement to another
Detective.

(CONTINUED)

25 CONTINUED:

25

Officers in bullpen react. Ad-libbed warnings : "He's got a gun!" or "Gun!"

The downed officers, Dawkins' handlers, scramble to cover. Other cops draw on the frantic prisoner.

ANGLE ON Reese and Tracy as they follow suit. Reese casts a worried look at Tracy, then

REESE
(calling out)
Everybody hold up. Hold your fire.

ANGLE ON Dawkins. He's clearly do-or-die...he means it when he says it.

DAWKINS
(loud; angry)
I'll kill her if you make me go
back!

*

ON Tracy, watching the disturbance. She seems calm but there's fear in her eyes.

Dawkins backs up with his hostage toward the entrance to the evidence room.

*

*

25A INT. EVIDENCE ROOM - CONT

25A*

Having heard the commotion in the bullpen, an evidence room CLERK moves toward the bullpen entrance just as Dawkins backs in with his hostage.

*

*

*

They all most collide. Dawkins aims the gun right between the Clerk's eyes. The clerk freezes in terror.

*

*

INTERCUTTING

*

25B BULLPEN

25B*

No one is moving, but all guns are aimed at the evidence room entrance.

*

*

EVIDENCE ROOM

*

Dawkins shoves the Clerk toward the bullpen entrance.

*

Dawkins squeezes the trigger, fires at the wall near the clerk. The Clerk scrambles for cover in the bullpen, as Dawkins takes off in the opposite direction.

*

*

*

BULLPEN

*

(CONTINUED)

25B CONTINUED:

25B

At least a dozen guns aim at the clerk as he stumbles into the doorway.

*
*

REESE

*
*

Hold your fire!

The cops relax slightly when they see the terrified clerk is alive and well. Reese moves to the evidence room, sees that Dawkins has gone. He is joined by a couple of cops and the chase is on.

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*

25C INT. LOCK UP - MOMENTS LATER

25C*

Dawkins comes steaming through, still with his hostage. A Lock up cop sees what is happening and makes a move for Dawkins.

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*
*

Dawkins pushes the hostage into the Lock Up cop and scrambles out of there just as Reese and the two uniforms enter. They stop to verify that the hostage and cop are alright.

*
*
*

25D INT. LONG PRECINCT HALLWAY - CONT

25D*

Dawkins runs flat out down the corridor. He reaches a doorway at the far just as Reese et al enter the corridor at the other end.

*
*
*

ON REESE et al as they charge down the corridor in hot pursuit. When slam through the doorway at the far end and enter...

*
*
*

25E INT. ANOTHER PRECINCT HALLWAY - CONT

25E*

Reese et al, burst in, stop dead in their tracks... there is no sign of Dawkins. Reese looks slightly deflated.

*
*

REESE

*
*

He's in here somewhere.

He motions for the men to fan out and we

*

CUT TO

*

26 INT. - MORGUE - NIGHT

26

Resume Nick and Natalie's talk. They're still stuck in that awkward instant: she's suggesting...and he's pondering...the Unthinkable.

(CONTINUED)

26 CONTINUED:

26

NICK
Whether I bring you across or not....
Natalie...

*
*
*

Nick looks at her. Great affection here, there's no denying that...

NICK
... either way, it's the same death sentence.

*

Close on Natalie.

NATALIE
A lonely existence like Lora's is a death sentence. With you... I see only hope...
(beat)
Respect me in this decision, Nick. I'm not afraid to try.

*
*
*
*
*
*

ON Nick. Listening.... then his cell phone interrupts. He answers.

*
*

NICK
(into phone)
Knight.
(then)
I'm on my way.

Turns to Natalie. Awkwardness between them...

NICK (cont'd)
They've got a situation at the precinct. Guy with a gun.
(beat)
Natalie, I--

Not quite sure what to say. She interrupts him.

NATALIE
We'll talk later.

*

Off Natalie,

27 A DOOR OPENING - BOOM!

27

DAWKINS, kicks in the door to

28 INT. - PRECINCT - LOCKER ROOM - NIGHT (CONTINUOUS)

28

He staggers in...sweating, nervous, cursing under his breath.
This close to psychotic...he's rambling.

(Prod. Note: ad-lib but please...Dawkins should never say
WHERE he doesn't want to go back to...)

DAWKINS

I'm not going...I'm not going. Kill me
here right now I don't care, I'm not
going. Kill me, go ahead.

*

CUT HARD TO:

29 INT. BULLPEN - NIGHT

29*

Reese enters from Evidence. He's taking command of the
crisis. Directing officers to cover critical areas.

*

REESE

(to cops)

Man all the exits. See if we can get
a negotiator in here. And a SWAT
team just in case...

*

*

*

Reese glances over to the spot where, just a minute ago,
Tracy was huddled for cover. SEES that

She's gone. He reacts for a beat..."where the hell???"...then
he's interrupted by

NICK'S arrival. Reese and Nick meet up and move through the
bullpen...which has become a very busy, very dangerous place
suddenly. Lots of activity.

NICK

Where is he?

REESE

He took a weapon off of an officer.
My guess is he's holed up in the
locker room... We're going to let him
make the first move.

*

NICK

Who is he?

REESE

Delbert Dawkins. A transfer we're
booking through--

NICK

--I know him. I've arrested him.

Nick and Reese move off and we INTERCUT:

30 TRACY - LOCKER ROOM

30

Stealing along a wall of the locker room where Dawkins is set to make his last stand. Has her weapon at the ready. Angling for advantage to get the drop on him...take him down if necessary. We can HEAR:

DAWKINS. Elsewhere in the space. He's almost crying. Very irrational. Slamming lockers as he stumbles along a row. Repeating over and over... his odd mantra.

DAWKINS

I'm not going back. I'm not going back.

31 NICK AND REESE

31

Heading through evidence, making for the locker room.

NICK

Why don't you let me handle him. I know his case. He knows me. I think I can calm him down...

*

Reese balks.

REESE

Too risky.

NICK

--give me a chance, Captain. I can wrap this thing before the SWAT team even sets up. Save us a lot of time and aggravation.

REESE

(considers for a beat)

Go ahead, then: but get some kevlar.

*

Off Nick's nod,

32 LOCKER ROOM - CONTINUOUS

32

ANGLE ON Tracy skulking as,

DAWKINS comes close to losing it. He whirls and points the gun at

NICK wearing the vest as he enters the room. Nick has hands held high. Showing Dawkins he's unarmed. Nick walks slowly toward him.

*

CLOSE ON Nick. He stops...cocks his head ever so slightly...like he's sensing something...

(CONTINUED)

32 CONTINUED:

32

maybe vamp senses picking up on someone else in the room.
Another presence?

Dawkins draws a bead on Nick's head and clicks back the
hammer of the gun. Nick has to turn his attention back to
Dawkins.

*
*

NICK
Dawkins? It's okay. It's me, Detective
Knight.

DAWKINS
Knight? Tell 'em to get a big body
bag ready because it's the only thing
I'm leaving here in.

Nick steps closer...talking softly and very calmly to Dawkins
he moves in on him.

NICK
Listen to me: you don't really want to
die. And I don't want you to hurt
anybody. You don't want to be
responsible for that, do you?

Nick takes a step. And Dawkins swings the pistol up to his
own temple.

DAWKINS (cont'd)
I'm telling you...I'm not going back !

NICK focuses on him. Eye-contact locked in; vamp radar
targeted...Nick cranks up the WHAMMY.

NICK
Dawkins, listen to me: point the gun
down to the floor.

DAWKINS. He's blinks a couple times then he's zapped. He
focuses on Nick. Starts to comply. Lowers the muzzle down
toward the floor.

Nick closes the distance between them slowly. Whammying as he
goes...

NICK (cont'd)
Kneel down. Nice and slowly. And lay
the gun on the floor very gently.

*

DAWKINS. He nods dully.

DAWKINS
(dazed)
On the floor...

(CONTINUED)

32 CONTINUED: 2

32

Then, in a SERIES OF QUICK JUMP CUTS:

TRACY. Has moved herself CLOSER to Dawkins.

*

(Note: Nick still doesn't see her there.) She moves in; just as a large ventilation fan kicks in noisily beside her.

*

The noise SNAPS DAWKINS from his trance. He whirls to the sound source and sees Tracy. Points his gun at her...

DAWKINS

(screams)

No!

NICK VAMPS. A WHIP PAN and Nick's on Dawkins in an instant. Nick slams him to the wall. Lifts him effortlessly up, all 235 lbs. of him...and

Nick suddenly realizes that TRACY'S there. He spins around to face her. She GASPS and recoils at the sight of

NICK VAMPED.

DAWKINS pulls the trigger...accidentally? Or, does he mean to kill Nick? HE SQUEEZES OFF THREE ROUNDS.

Nick tosses him away, throws him like a doll to the opposite wall. Dawkins HITS HARD with a tile-cracking thud.

And crumbles to the floor.

CLOSE ON Nick: de-vamping. RACK FOCUS to

TRACY. SHE'S DOWN. Splatted awkwardly on the linoleum in a spreading pool of her own blood.

Nick goes to her side. Kneels down and props her up.

NICK

(panicked)

Tracy. ...Tracy.

(calling out)

We need help in here!

CLOSE ON Tracy. Her head is lolling in Nick's hands. Blood spewing from the back of her scalp and running over Nick's hands. She looks at him.

Her eyes narrow. She's in shock. It's a tremendous effort for her to speak.

*

*

TRACY

You could have trusted me...

*

*

(CONTINUED)

32 CONTINUED: 3 32

REESE and other cops break into the room, their guns drawn... *
only to find the scene of carnage and *

A devastated Nick, holding Tracy. Her eyes glazing over, *
wide open and fixed on the ceiling as she loses
consciousness.

OFF Nick and Tracy,

FADE OUT

END ACT TWO

ACT THREE

FADE IN:

33 INT. NICK'S LOFT - NIGHT

33

WITH LACROIX ...Odd angles and shadows... Lacroix circles and talks. As before, he speaks INTO CAMERA or to just O.C.

LACROIX

Haven't you tired of this incessant
guilt? Hasn't it swayed your back and
stooped your shoulders to the point of
throwing it off? You insist on taking
responsibility for the actions and
the emotions of those around you, when
they alone are accountable. ...Why?
It is foolish. It is so unnecessary.
It is so... mortal.

(beat)

And it must stop.

He gestures to something o.s.

LACROIX (cont'd)

This... and all else that's happened
tonight...should make that clear to
you.

Off Lacroix's expression...

FADE OUT

STAY BLACK for a long beat then we're on

34 A BRILLIANT PINPOINT OF LIGHT

34

Coming out of the dark. Adjust to reveal we're CLOSE ON a
flashlight, a PEN LIGHT.

This is TRACY'S unconscious POV: looking up at a PARAMEDIC,
who's shining light into Tracy's pupils.

The Paramedic's voice sounds eerie and distant, like it's
echoing out of a deep canyon.

PARAMEDIC #1

(urgent)

Left eye's fixed and dilated. No
response...

NEW ANGLE. Paramedic #1 and her team of paramedics have
strapped Tracy onto a gurney, preparing to wheel her out.

(CONTINUED)

34 CONTINUED:

34

Paramedic #1 rips off a blood pressure cuff. Another paramedic starts an IV.

PARAMEDIC #1 (cont'd)
BP's eighty over 60. Let's get her outta here.

As the team starts to hurry out with Tracy, Paramedic #1 calls out to them:

PARAMEDIC #1 (cont'd)
(to her team)
Tell ER I gave her a hundred milligrams of lidocaine at nineteen hundred.

The team hurries out with Tracy. Paramedic #1, clearly the chief of this crew, hangs back, as CAMERA ADJUSTS TO FIND:

NICK and REESE and cops. Standing over sprawled body of crazed gunman DAWKINS. Paramedics mop him up off the floor.

REESE
You sure you're okay?

ON Nick. Has a hand pressed against his forehead. He's "anguished", to put it mildly.

NICK
...Captain, I didn't know she was there.

REESE
She made her own call on this, Nick. You can't start telling yourself it was your fault. Get that out of your head right now.

ON Nick, as he stares off at nothing in particular, as:

CAMERA ADJUSTS to INCLUDE Paramedic #1 joins them. They turn to her for her assessment. She's all business.

PARAMEDIC #1
...She took two bullets. Abdominal and there's a very bad head wound.
(beat, off their looks)
Sorry. I can't say for sure right now.

She turns and moves off.

HOLD ON Nick's look of hopelessness for a beat as we

DISSOLVE TO:

35 EXT. - HOSPITAL - NIGHT - SOME HOURS LATER - (ESTABLISHING) 35

36 INT. - HOSPITAL ROOM - NIGHT (LATER) 36

Tracy in post-op ICU. Not looking good. A NURSE is monitoring Tracy's hook-ups and various sustaining electronic stuff. Jotting notes on Tracy's chart. The Nurse turns and looks at:

NICK. Standing at the end of the bed. Staring down at Tracy.

The Nurse taps on her watch as if to say, "Time's Up", then she quietly exits, moving past Reese, who is on his way in. He moves to Nick, looks toward Tracy, then:

REESE

They've done everything humanly possible.

A subtle reaction from Nick at this, then:

REESE (cont'd)

Now we have to wait and see.

(beat, then)

Shooting review board wants to talk to you. I managed to hold them off 'til morning.

ON Nick. His reaction... "morning"...?

REESE (cont'd)

Nick, uh... Dawkins didn't make it.

Nick reacts, looks away... Reese knows there's nothing he can say to make any of this easier.

REESE

You're going to take some heat. Could get pretty rough.

NICK

I know. I'll be okay.

Reese studies him a moment. Not at all sure that Nick will "be okay".

Nick looks to Tracy.

NICK

(beat)

She still has a fighting chance.

(CONTINUED)

36 CONTINUED:

36

REESE

Yes, she does. But... if she doesn't pull through... I'm just saying I know what it's like to lose a partner. Nothing on earth can rip you apart like that. Hell, you know that, you lost Schanke.

(off Nick's look)

There is life on the other side of this when you get through. I'm here if you need help.

*
*
*

Nick nods his thanks.

Reese studies him a moment, then turns and exits. Nick looks toward Tracy.

ON TRACY... on death's door. HOLD ON her, then CAMERA ADJUSTS to find that Nick has moved to her bedside. And his eyes are VAMPED. No question, he's thinking of bringing her across. PUSH IN on Nick, and go to:

37
THRU OMITTED
39

37
THRU
39

40 FLASHBACK

40

From Episode #92-009, "I Will Repay", SC. 20, Mid-Scene

NATALIE

My brother doesn't deserve to die, Nick. He's spent his whole life trying to do good.

NICK

I know. I know he's a good man.

NATALIE

He works as a prosecutor for nothing. He's watched his friends take six figure salaries and he hung in there, so he could help you guys put away the bad guys.

(beat)

You know, we used to tease him about it. All his life calling him the White Knight. What's happening now isn't fair. It isn't fair.

(beat)

- It isn't fair to Richard or Sarah or Amy or me...

(CONTINUED)

40 CONTINUED:

40

NICK

You're not being rational - you aren't
really thinking -

NATALIE

No. You're the one who isn't being
rational. And besides, you owe me.

NICK

(calming)

Natalie...

NATALIE

Damn it. What makes you so special?
What makes you think you're the only
one who deserves to live forever.

(beat)

Please, Nick, please.

NICK

The life I can give him is worse than
death.

Natalie's had enough of this.

NATALIE

Oh, is it really?

*

CUT HARD TO:

41 HOSPITAL ROOM - PRESENT - RESUME NICK

41

He moves closer to Tracy. You can see he's agonizing about a
decision he must make.

42 ANOTHER FLASHBACK

42

From Episode 92-009, "I Will Repay", Sc. 31, Mid-Scene

Nick has brought a woman back from Death's Door. Made her a
vamp.

ELIZABETH

I'm dreaming.

NICK

No...

She looks up at Nick.

(CONTINUED)

42 CONTINUED:

42

ELIZABETH

Am I in Heaven?

(beat)

Am I beautiful?

NICK

Yes, you are.

ELIZABETH

(smiling)

How beautiful?

NICK

Like Avon in the moonlight.

ELIZABETH

The pain is gone. But the hunger.

NICK

I will teach you how to feed. How to
stay your hunger...

CUT HARD TO:

43 INT. - HOSPITAL ROOM - NIGHT - RESUME NICK

43

At Tracy's bedside. He's closer. One last furtive glance
over his shoulder to the door and when he looks to Tracy
again...

He's FULLY VAMPED. He's going to do it, damn it. He's going
to "fix" the situation by bringing her across.

NATALIE (o.s.)

Nick.

Nick turns sharply, still vamped, sees:

NATALIE

Having just arrived. She stands rooted to the spot, shocked.
Betrayed?

HOLD THEIR LOOKS to each other, then:

ON NICK... now unvamped. He looks away from Nat, down to
Tracy, and takes a step back.

Natalie moves to him, grabs his arm and leads him to a few
feet away from the bed, then fixes him with a look.

(CONTINUED)

43 CONTINUED:

43

NATALIE
I thought you learned that lesson.
I thought you were standing on some
kind of moral high ground.

*
*
*
*

NICK
(beat)
If she dies... it's my fault.

ON NATALIE, her incredulous look to him, then she flashes
back to:

44 FLASHBACK

44

Episode #225 - "A More Permanent Hell", SC. 29

Natalie and Nick in the Morgue. Natalie is a little worked
up, to say the least.

NICK
Then you're serious.

Nat moves to him.

NATALIE
Nick... I was afraid to die...
petrified would be a better word.
Then it hit me. I don't have to. I
can live forever with you.

Nat puts her arms around his shoulders.-

NATALIE (cont'd)
There's no reason not to bring me
across. Everything that I've held
back, I want to give you now.

Nick closes his eyes, tries to shut out the temptation.

NATALIE (cont'd)
And you want it, too, don't you?

NICK
This is wrong. And eternity of
darkness is not living, you know that.

NATALIE
How can I unless I experience it
myself? Am I just supposed to take
your word for it?

NICK
You mean you don't?

(CONTINUED)

44 CONTINUED:

44

JUMP CUT TO... Same Scene, seconds later:

NATALIE
How can you turn me down?

NICK
(torn, frustrated)
I won't do it.

CUT HARD TO:

45 INT. HOSPITAL ROOM - NIGHT

45

RESUME ON NAT... as the memory lingers.

NATALIE
...Nick. How do you know that's what
she wants?
(beat)
And why is it so easy to consider
bringing her across... and so
difficult to consider bringing me?

*
*
*

She steps back, lost for a moment in the pain she's feeling,
more or less speechless. Nick sees her pain... knows there's
nothing he can say to make it right.

*
*
*

He looks back to Tracy for a moment, then moves past Nat and
exits.

ON NAT... Fighting back tears... and go to:

46 INT. RAVEN - NIGHT

46

Party's over: chairs turned up. Deserted.

CLOSE ON a shipping case. LARGE... Lacroix's hands delicately
close it. Lacroix straightens up and senses:

ON THE DOOR

As Nick enters. He's surprised to find it empty. But not as
surprised as he is to see Lacroix and the shipping case. He
moves into the bar proper.

LACROIX
Good evening, Nicholas.

*

(CONTINUED)

46 CONTINUED:

46

A Beat as Nick studies him a moment, then:

NICK

You're leaving.

They hold each other's look a moment, then:

LACROIX (cont'd)

Its time. For both of us. We've come
full circle in this life.

*

Nick absorbs this; part of him knows Lacroix is right. Then:

NICK

Lacroix. I'm in trouble.

LACROIX

Yes. You are. I saw it on the news.
Your partner. Is she...?

Lacroix pulls on coat.

NICK

No. But her chances aren't good.

LACROIX

Nicholas... Don't you see? You've
overstayed your welcome. The pain you
are causing your mortal friends is no
longer acceptable to them. Those that
do survive, will not allow their
relationship with you to continue as
it has. They will demand change.

(beat)

And you will be compromised. One way
or another.

NICK

Even if I wanted to leave, I couldn't.
Too many loose ends I have to tie
up...

LACROIX

I've seen you leave looser.

NICK

I can't just walk away. Natalie needs
me. I have to be here for Tracy.

*

LACROIX

*

(beat)

Nicholas, the time has come. -
(MORE)

(CONTINUED)

46 CONTINUED: 2

46

LACROIX (cont'd)
I will be at your loft tonight for
your decision. ...And then I'm
leaving. With or without you.

Lacroix moves off, presumably to fetch something else he
needs for his travels...

CLOSE ON Nick... on his expression, and we:

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

47 INT. NICK'S LOFT - NIGHT

47

CLOSE ON Lacroix... again speaking to someone o.s.

LACROIX

For all that we are, there is a price
to be payed. Love can be tasted but
never savoured. In our darkest
moments we might envy mortality, but
we must not aspire to it. Guilt... is
a poison. And staying past our
time... is death. But it need not
be.

*

(beat)

If we truly care about a mortal...
truly love them... We must move on.
Isn't that something you taught me?

And CAMERA ADJUSTS TO REVEAL:

*

NICK... TIGHT ON him, revealing little of his immediate
surroundings (and nothing of whomever else might be in the
loft). Something's very wrong with Nick. He's deeply
disturbed by something... He looks to Lacroix, then looks
off, remembering...

*

*

*

*

*

47A FLASHBACK

47A*

From Episode #223, "Be My Valentine", SC. 37

*

47B EXT. CASTLE BRABANT - 1229 - NIGHT

47B*

Nick releases Lacroix in disgust, steps away.

*

NICK

*

If you bring her over, she becomes a
killer... cold blooded... her purity
annihilated.

*

*

*

*

LACROIX

*

You would rather see this beauty
wither to old age and die?

*

*

*

NICK

*

It's the beauty of her innocence
that you love... And that you will
kill with the first taste of her
blood.

*

*

*

*

*

(MORE)

*

(CONTINUED)

47B CONTINUED:

47B

NICK (cont'd)

(beat)

If you truly love Fleur, Lacroix, you
will not destroy that... You will not.

A long pause... Lacroix is struggling with passion versus
reason. Then he slowly reaches out for Fleur's hand, pulls
her toward him gently... his eyes sad.

LACROIX

It is great irony, is it not? That
such a cold, still heart can feel such
pain?

And lovingly, he kisses the tears that roll from her eyes.

Then go to:

47C FLASHBACK

47C*

From Episode #223, "Be My Valentine", SC. 46

(NOTE: In reality, this is CONTINUOUS action from the above
Flashback)

47D EXT. CASTLE GARDEN - 1229 - NIGHT

47D*

Lacroix presses Fleur's hand to his lips for a long beat..
Then he turns away, not wanting any emotion to slip. Nick
takes Fleur gently by the shoulders, looks at her with a
hypnotic gaze..

NICK

Fleur, you need to rest.

FLEUR

(succumbing a little)

Nicholas, I don't want you to go.

NICK

Don't be afraid. I promise you that
after we've gone, your life will be
good again... Sleep...

FLEUR

(very drowsy)

Yes...

NICK

Sleep... and forget..

Fleur goes inside, her memory washed of all the details
mortals must not know. Nick watches her go, then turns.

(CONTINUED)

47D CONTINUED:

47D

Lacroix is staring at him, anger, suffering. Nick feels
it... is not without sympathy.

*
*

NICK

*
*

We will leave as soon as possible.

CUT HARD TO: *

47E INT. NICK'S LOFT - NIGHT

47E*

RESUME Nick and Lacroix. Lacroix has moved closer to him.

*

LACROIX

*
*

...Leaving... is the truest form of
love.

*

ON NICK... absorbing this, then go to:

*

47F INT. - MORGUE - (FORMERLY SC. 50)

47F*

TIGHT ON a photograph(s) tucked inside the decedent's
entrusted journal.

It's a picture of Nat and Lora from better times. From
college days: that's recognizably Nat in the early 80's; and
Lora Haynes.

*
*

REVERSE to Nat. Lost in the diary. Wet, dark circles under
her eyes. She reads on.

NATALIE (V.O.)

"Everyone's pain is my problem but
mine is mine alone... I have solutions
for all but none for myself. I have to
stop and think, 'Where am I? What am I
doing?' I'm not coming, I'm going. I'm
gone."

Natalie looks up from her reading, glances around the room.

HER POV: PANNING the morgue. Cold, tile walls and
stainless-steel fixtures. Has the place ever seemed so eerie
and quiet? So depressing?

PULL BACK to SEE that Natalie's been packing; the contents of
her desk have been put into a box, which sits on her desk.
She closes the book delicately, puts it in with the other
keepsakes in the box, then picks up the box and begins to
head for the door... but:

*
*
*
*
*

The phone RINGS. She turns... looks to the phone; a sense of
dread coming over her. She knows this call is probably from
the hospital. And:

48 INT. - CADDIE - NIGHT

48

Nick... lost soul... navigating deserted (or not) boulevards. Police radio crackles under the scene. Quietly... you can barely hear it.

Nick absently turns on the car radio, like he's done countless nights before. Pre-tuned to the NightCrawler except that:

Only static comes across the channel.

CLOSE ON Nick. Realizing now that he's truly alone. As we go to:

49 FLASHBACK

49

A MONTAGE of the history between Nick and Nat, their bittersweet love story; and in addition, segments of scenes between Nick and Tracy; scenes that have to do with loss, and between Nick and Janette, also scenes that have to do with loss, and perhaps one with Janette from Ep. #316 - "The Human Factor" in which Janette tells Nick that he was why she left.

In short, a series of Flashback's involving the women in Nick's life. One (Janette) has left him, one (Tracy) lies near death's door, and he is seriously considering leaving the third (Natalie). All very sad and poignant. Then, after the MONTAGE is concluded, Nick reaches for the radio. Slowly, very gently clicks it off.

51 OMITTED

51*

DISSOLVE TO:

52 EXT. NICK'S LOFT - ESTABLISHING (STOCK)

52

As the Caddy heads for the garage.

53 INT. NICK'S LOFT - NIGHT

53

The elevator arrives, Nick enters... stops as:

NAT

rises from the couch... faces him, a worn expression. Saddened.

Nick moves to her... studies her look. The portent of bad news. Then:

(CONTINUED)

53 CONTINUED:

53

NATALIE
Tracy Vetter passed away twenty
minutes ago.

OFF Nick's reaction, we:

FADE OUT

END OF ACT FOUR

ACT FIVE

FADE IN:

54 INT. HOSPITAL ROOM - NIGHT

54

The Nurse (and perhaps an Orderly) slowly wheel Tracy's sheet-covered body away from Tracy's hospital bed.

The gurney moves PAST CAMERA, and we go to:

55 INT. - LOFT - NIGHT

55

Nick stands at the window, staring out... the weight of the world on his shoulders.

NICK

Lacroix thinks I'm a fool... bearing
this guilt... trying to somehow atone
for what I've done.

*
*
*
*

A beat, then CAMERA ADJUSTS, REVEALS Nat behind him, watching him empathetically.

NICK (cont'd)

Maybe he's right. All that's ever come
of it is pain. And more death....

*
*
*

NATALIE

(gently)

That's not true.

NICK

(beat)

Tracy... Cohen... Schanke. ...How
many others over the centuries...
because of what I am?

*
*
*
*
*

NATALIE

How many lives were you able to save
because of what you are? You've more
than made up for what you've done.

*
*
*
*

NICK

It's not enough. It's never enough.

(a pause, resolved)

I'm leaving, Natalie. Tonight.

*
*
*
*

This is stunning news. His words hang in the air. Then...

*

NATALIE

Not without me.

*
*

(CONTINUED)

55 CONTINUED:

55

NICK

I'm leaving because of you... to get
away from you.

(beat)

You don't want my love, Natalie.
All it will do is destroy you.

NATALIE

There is a way... there is one cure
that we haven't tried. Janette became
mortal by making love to Robert...
taking just a little at a time.

NICK

It was a lot more complicated than
that, Nat.

NATALIE

I'm willing to take my chances that it
wasn't.

NICK

I'm not. And what if I take too
much?

(beat, softens)

I couldn't bear a life of eternal
pain...

NATALIE

Is it any worse than eternal regret?
It's partly my choice too, Nick.

A pause. Then a change in Natalie....

NATALIE

Does Lacroix ever talk to you about
faith?

He turns to her...

NICK

In what?

NATALIE

In yourself... in an afterlife... in a
greater being who loves us and
forgives us - no matter who we are or
what we've done?

NICK

Faith is mortal folly.

NATALIE

His words or yours? Do you really
believe that's true?

And here, if we feel it is appropriate, we are ON NICK, and:

55A FLASHBACK

55A

From Episode #92-003, "For I Have Sinned", SC. 41

55B INT. CHAPEL 15TH CENTURY FRANCE - NIGHT

55B

We see the light of the flames O.S. play on Nick's face as he looks out on Joan O.S. Nick is cloaked and hooded.

He reacts as Joan looks over to him. Placid... strong.
WHISPERING WORDS to him that only he, with his vampire ears,
can hear OVER the screams and angry shouts of the peasants:

JOAN (O.S.)

Don't mourn for me, Nicholas... I will
live forever.

(beat)

Hold up my cross! It will give me
courage!

Nick looks over to the cross. He tries but can't go near it.
Nick turns away from the window and slumps down on the floor.

Nick questioning his own beliefs... his own mistake... the
cross - the faith - burning as deeply as the fire consuming
Joan. As the peasants scream on, tears roll down Nick's
cheek. (NOTE: The following Joan V.O. is from "For I Have
Sinned", SC. 47)

JOAN (V.O.)

Faith, pure and simple faith.
Remember that the faith we've lost is
always there to regain.

And we return to:

55C INT. LOFT - NIGHT

55C

With Nick and Nat. ON NICK... as he comes out of his memory,
then:

NICK

I'm not sure...

*

(CONTINUED)

55C CONTINUED:

55C

NATALIE

I won't accept that the sum of our existence can be measured in the few short years we're alive here. If that were true, everything we believe would be meaningless. Our lives here would be meaningless. I know that's not true. And so do you.

(off his look)

You have faith, Nick. And, if it's mortal folly, then you're the most mortal man I've ever known.

NICK

You cannot deny what I am!

NATALIE

And you can't deny what's in your heart!

NICK

What are you saying?

NATALIE

(anger, love, the whole damn thing)

I have faith that there is a future for us... Here, as we are now... or somewhere else... I believe in you. I trust you.

She falls silent for a moment. Then slowly crosses to Nick. Their eyes meet. Something in them that says he does.

NATALIE

Make love to me... take a little at a time.

Nick reacts; she absolutely means this.

NICK

I'm afraid of what might happen.

NATALIE

Don't be. I'm not afraid to die. Or of living an eternity in darkness. As long as I spend it with you.

She looks to him, cups his face in her hands.

NATALIE

All I have is faith. ...And love.
All I'm asking is for you to love me.

(CONTINUED)

55C CONTINUED: 2 55C

She looks deeply into his eyes... he turns away from her,
takes a step or two, his emotions in disarray... *

NATALIE
I trust you... *

The moment of decision...
ON NICK, as he turns to face her again, slowly...
His EYES GLOW. Beat.

(CONTINUED)

55C CONTINUED: 4

55C

ON NAT... her emotions barely in check as she sees his eyes.
Then:

NICK

I won't leave you.

Tears start to stream down Natalie's face. They move to one and other... He takes her wrist, starts kissing it and...

Their passion builds... and builds... slowly up to the moment of crisis. And at the pentultimate moment, Nick grabs her firmly by the arms, fixes her with a searing look, and:

NICK (cont'd)

Whatever happens... we'll be together.

NATALIE

...Forever.

And now Nick is FULLY VAMPED. He sinks his fangs into Natalie's neck. Her eyes slam shut at the pain and the pleasure. She cries out, and presses herself against him, wraps an arm around the back of his head to ensure he won't pull away...

We PUSH IN on her eyes as they open, dazed... thrilled, as Nick's lifetimes flood into her mind.

FB MONTAGE:

VARIOUS NICK CONQUESTS... all the pleasure he's known transferred to Nat.

RESUME PRESENT

The twin trickles of blood streaming down her neck... as Nat, swoons, collapses. Nick lowers her to the floor, leans over her, his breathing rapid and intense.

And CAMERA ADJUSTS, FINDS LACROIX... wearing his traveling clothes, carrying a black valise. His expression is a serious one. He knows that the next few moments will be crucial regarding Nick's survival.

LACROIX

(evenly)

Well... all that's left now is to turn
off the lights and lock the door on
our way out.

Nick takes a moment to register what has just happened. It only now dawns on him that he has just drained Natalie to within an inch of her life. And that he is not mortal.

*

(CONTINUED)

55C CONTINUED: 5

55C

LACROIX (cont'd)
Unless you intend to add her to our
entourage...

(puzzled, off Nick's silence
and confusion)
...Nicholas? You have thought this
through... Haven't you?

NICK
I... I couldn't stop myself. I've
taken too much.

*
*
*

ON NICK, as he looks to Nat... dying. On his inscrutable
expression...

FADE OUT:

END ACT FIVE

TAG

56 INT. - LOFT - NIGHT

56

ON Nick. He's moved a short distance away from Nat's body.

There's a shiny pool of blood...not a lot...around her head and neck.

CLOSE ON Nick. He looks almost as emotionally drained by the experience as she does.

LACROIX

She lies at the brink, Nicholas... her fate in your hands. Bring her across, or let her die. You must decide.

NICK

(pause)

Is it possible for a vampire to have faith, Lacroix?

LACROIX

A strange question for this moment in time.

NICK

Do you have faith in anything but yourself?

LACROIX

(beat - a no)

I have seen too much.

NICK

Then maybe I haven't seen enough.

LACROIX

After 800 years?

(beat)

Nicholas, be done with her. Time heals all - we must move on....

(another beat)

You cannot deny what you are.

A pause, Nick eyeing Lacroix... then he slowly bends over to Natalie. Pauses over her face, feeling her shallow breath. Then with great tenderness and pain.... plants a final soft kiss.... and withdraws.

HIS EYES are now YELLOW. But not in anger... not in blood lust. He simply lowers his mouth to her neck.... and drinks until her breath is gone.

Lacroix is pleased.

(CONTINUED)

56 CONTINUED:

56

LACROIX

A wise decision. We have time for a
tender burial, if you'd like...

Nick stands...

NICK

She had faith in me... in what's
beyond. Faith that this could be a
beginning for us... not an end...

He crosses to the fireplace... lifts a sharp piece of wood
from the firebox.... then turns back to Lacroix.

NICK

I have that faith, too.

ON LACROIX - stunned - and roughly matching the first speech
in the Teaser. We can take license here (dialogue edits) --
and we may not even use this. But we'll say that this is
where it all connects.

LACROIX

Don't be a fool. Life is a gift. As
sweet as a ripe peach, as precious as
a gilded jewel.

(beat)

I have never understood the logic of
willfully surrendering such a
treasure. What is there to gain? How
dark can this existence be when
compared to an eternal void?

(beat)

Do you really have faith that there's
something beyond?

(beat)

What do you see from where you stand?
A bright light at the end of the
tunnel? Is it a ray of hope, a glimmer
of something better? Or will it burn
you like the rising sun?

(beat)

Is that sound you're hearing the
trumpeting of St. Peter's angels... or
the screams of Memnoch's tortured
souls?

(beat)

You can't answer that, can you?
Because you'll never know the answer
until the deed is done. Is your faith
really that strong?

HOLD then to: THE STAKE (TIME CUT) - as Nick places it into
Lacroix's hands.

(CONTINUED)

56 CONTINUED: 2

56

Nick and Lacroix stand over Natalie, now. A resolve in
Nick's eyes; strong of faith. Only pain in Lacroix's.

*
*

LACROIX
And so.... in your eyes... I am the
Devil.

*
*
*

Nick looks to him... love there.

*

NICK
No, Lacroix. Not the Devil.

*
*

LACROIX
What then?

*
*

NICK
(beat)
You... are my closest friend.

*
*
*

A long, emotional moment between them.... then

*

Nick kneels beside Natalie's body... reaches out and touches
her face.

*
*

(CONTINUED)

56 CONTINUED: 3

56

ON LACROIX...

As he steels himself...

LACROIX

(sotto)

Damn you, Nicholas.

Then he weilds the "stake" and brings it arcing fiercly down into:

TIGHT ON NICK... reacting to the impact of the stake (NOTE: Which we do not see go through him). Then, ever so slowly...

Nick falls away and OUT OF SHOT.

TIGHT ON LACROIX

Looking down at the o.s. carnage. Deeply saddened, subdued. *

LACROIX

"Oh child. Oh Child. My soul and not my child.
Dead art thou. Alack my child is dead,
And with my child my joys are buried." *

And ON LACROIX... we:

DISSOLVE TO:

57 EXT. - TORONTO SKYLINE - DAY (ESTABLISHING)

57

The sun rises on a cloudy day.

LACROIX (v.o.)

"A glooming peace this morning with it brings.
The sun for sorrow will not show his head.
Go hence to have more talk... of these sad things.
Some shall be pardoned, and some punished.
For never was a story of more woe
Than this of Juliet and her Romeo."

And, for the last time, we...

FADE OUT

THE END

